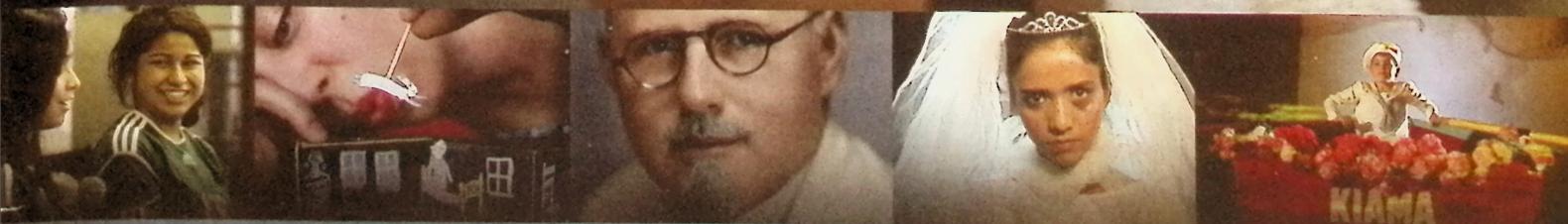


JEFFERSON JOURNAL

March/April 2016

Declaring Independents

Ashland Independent Film Festival Celebrates Its 15th Anniversary



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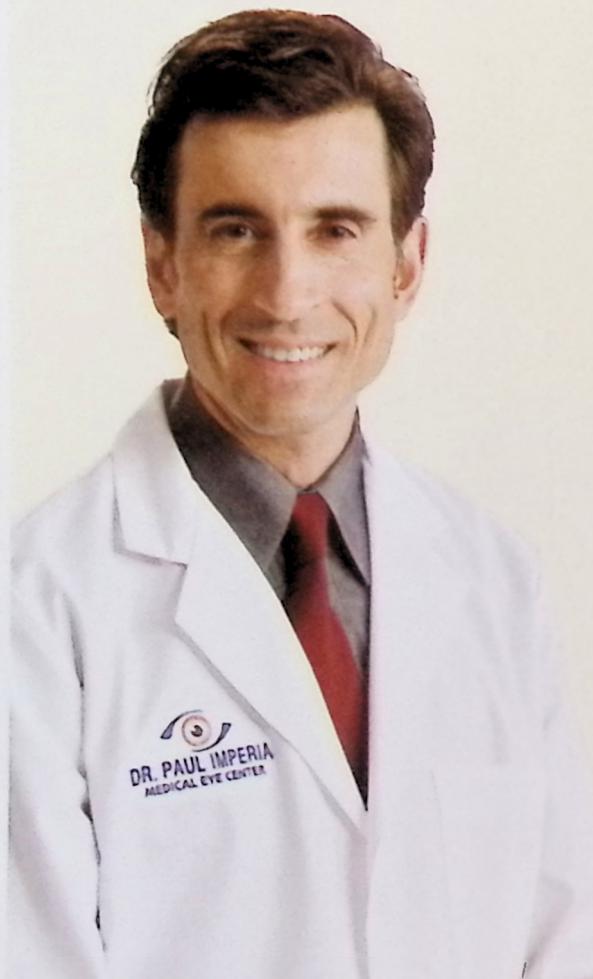
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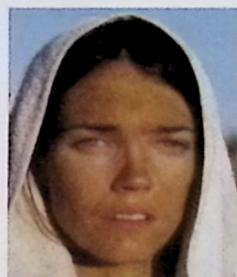
Jefferson Public Radio is a community service of Southern Oregon University.

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JEFFERSON JOURNAL

March/April 2016



Ma directed by and starring Celia Rowlson-Hall.



Matchbox Shows with Laura Heit

6 Declaring Independents | Judy Plapinger

AIFF embarks on its fifteenth year of bringing independently produced films and documentaries to Ashland. In addition to fulfilling its mission to promote independent film making, this year's festival offers live performances, art installations, and collaborative events at both the Schneider Museum of Art and ScienceWorks Hands-On-Museum in order to link art, science, cinema, music and dance.

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COVER: *Ma* directed by and starring Celia Rowlson-Hall. *In The Game* Courtesy of Kartemquin Films; *Matchbox Shows* with Laura Heit; *NUTS!* directed by Penny Lane; *Sonita* directed by Rokhsareh Ghaem Maghami; *Women He's Undressed* – young Orry Kelly place by Louis Alexander.

Jefferson Public Radio welcomes your comments:

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Turning A Page

Welcome to JPR's new member magazine, *The Jefferson Journal*! We consider *The Jefferson Journal* to be a natural evolution of *The Jefferson Monthly*, a publication JPR has produced and published since April, 1993. Going back to the JPR history vault even further, *The Jefferson Monthly* was the successor to *The Guide to the Arts*, which JPR first began publishing in March, 1977.

The Jefferson Journal will be published every other month beginning with this inaugural March/April issue and will continue to include the columns and features readers of *The Jefferson Monthly* have told us they enjoy most. *The Jefferson Journal* has been completely redesigned graphically and is also printed on higher quality paper (still recycled) on a state-of-the-art digital press. By shifting *The Jefferson Journal* to a bi-monthly publication it is our goal to reduce the cost of postage which has risen significantly over the years. Since most of the journalistic work we've done in *The Jefferson Monthly* has not been time sensitive we can include more editorial pages in *The Jefferson Journal* over time while still cutting our postage costs nearly in half. We are also working hard to increase the advertising revenue in *The Jefferson Journal* and providing more time between issues will help us accomplish this goal.

JPR has always done things a bit differently – publishing a monthly magazine was no exception. The idea was born when most non-profit organizations produced regular newsletters which they mailed to donors to keep them abreast of their work and when most public radio stations mailed program schedules to their members to inform them when programs would be broadcast. JPR always felt that if it were investing the time, energy and resources needed to mail a simple newsletter and program schedule it might as well leverage that work to create a publication that really offered something of value to its members.

Over the ensuing years, JPR's monthly publication covered a variety of topics that reflected life in the State of Jefferson. From the arts to the environment, we worked to tell the stories of the people, places and issues central to citizens of Southern Oregon and Northern California. We thought of it as public radio for your eyes.

As the Internet age emerged and access to the Internet became ubiquitous, public radio stations around the country abandoned print completely and focused on disseminating information to their members on their websites. While JPR was at the forefront of this movement, launching one of the first websites in public radio in 1995 and earning an Associated Press award in 2007 for the best website of any radio station in Oregon, we never gave up our commitment to telling stories via the printed word.

The Jefferson Journal continues this tradition. In the upcoming issues of *The Jefferson Journal* you'll learn about why Del Norte County has the highest rate of domestic violence in California through the very personal lens of one family in a powerful piece written by JPR's Emily Cureton in partnership with the *Del Norte Triplicate* newspaper. You'll learn about what's being done to avoid another costly wildfire season through the investigative journalism of JPR's Liam Moriarty in collaboration with the Seattle non-profit InvestigateWest. We'll build on the work that we create for radio and also be able to include material that's been left on the cutting room floor.

In announcing the evolution of *The Guide to the Arts* to *The Jefferson Monthly* in the final issue of *The Guide* in March, 1993

former JPR Director of Broadcasting, Ronald Kramer, wrote:

"We have always tried hard to achieve excellence and relevance in all we do at JPR. How do you craft an excellent set of public radio services in small-town America? In a region which is not particularly wealthy? In an area defined by challenging, mountainous terrain which plays havoc with radio signals? Part of the answer lies in what one doesn't do. You don't say, 'We're too small, this is too difficult. Other communities our size can't do this so probably we can't either.' You commit yourself and your resources to worthwhile, albeit difficult, goals, strive for excellence, live wisely and a bit frugally, and keep trying to build upon, to pyramid, your strengths and successes. That's been our approach in broadcasting and for *The Guide to the Arts*. And it remains our approach in launching *The Jefferson Monthly*."

I can't say it better myself. As we step forward toward a new transition, we'll continue to strive for excellence in the pages of *The Jefferson Journal*. We'll build on the in-depth, contextual journalism that is embedded in the DNA of the JPR newsroom. We'll share our love of music and the arts in new and compelling ways. And, we'll live wisely and a bit frugally by maximizing the value of the funds you generously give us throughout the year.



Paul Westhelle is JPR's Executive Director.



Sonita directed by Rokhsareh Ghaem Maghami

Declaring Independents

Ashland Independent Film Festival Celebrates Its 15th Anniversary

BY JUDY PLAPINGER

April 7-11 marks the 15th anniversary of the Ashland Independent Film Festival. The festival has grown from 73 films in four days at the beautiful art deco Varsity Theatre to more than 90 films and dozens of special events in five days across Ashland. AIFF16 will expand across town and across genres with films, live performances, and art installations at the Varsity, the Historic Ashland Armory, Ashland Street Cinema, the Ashland Springs Hotel, and new venues, ScienceWorks Hands-On Museum and the Schneider Museum of Art.

As AIFF embarks on its next chapter, it's reaching out to new groups—not simply appealing to traditional demographics defined by age, ethnicity, gender or gender identity, but across arbitrary boundaries to a shared artistic ideal. In an age when media fills several screens in virtually every household, and screens are everywhere, it's fair to ask, why come to a film festival at all? The answer is simple: for the shared experience of seeing a film together; to expand and expound on that experience with filmmakers, performers, animators, artists, and of course, fellow film-goers.

AIFF's new Director of Programming, Richard Herskowitz, is reviving AIFF's connection to the Ashland art and performing arts community. Early festivals featured gallery exhibits, a live opera singer, arts cars, and hula dancers. This year, the festival links art, science, animation, cinema, music, and dance,

creating new forms of image making and storytelling beyond tired formulas.

2016 programs delve into the BEYOND with feature film-making that goes *beyond* the rules, as well as new and classic documentaries from the venerable Kartemquin films and Women Make Movies (WMM). Women in indie film will be a singular focus with films and special appearances by Women Make Movies executive director, Debra Zimmermann, filmmaker and choreographer Celia Rowson-Hall, visionary lesbian filmmaker Barbara Hammer, and more. Also, live performances that bridge cinema, art, and music will include two noted animators and performance artists: Laura Heit and Jeremy Rourke, as well as a live score to accompany the feature film *He Hated Pigeons*, performed by flutist Rozalind MacPhail.

rary filmmakers, female filmmakers in particular, are making with their subjects.

Another WMM director is Barbara Hammer. A pioneer of queer cinema, Hammer is a visual artist working primarily in film and video. Her work reveals and celebrates marginalized peoples whose stories have not been told. Her cinema is multileveled and engages an audience viscerally and intellectually with the goal of activating them to make social change. She has made over 80 moving image works in a career that spans 40 years. In 2013 she received a Guggenheim Fellowship for her biographical film about poet Elizabeth Bishop (1911-1979). *Welcome to this House*, which will screen at AIFF16, is an elegiac exploration of the homes and loves of Bishop, revealing what life is like in the shadows, and the anxiety of making art



AIFF's Preview Night provides an opportunity to get a sneak peek of the 2016 festival.

Meet new Director of Programming Richard Herskowitz, Executive Director Cathy Dombi, and the whole AIFF staff.

The full program of AIFF16 film and events will be announced accompanied by film clips, special announcements, and more. Preview Night is Tuesday, March 15 from 7-8:30 pm at SOU's Recital Hall.

INDIE INSTITUTIONS

Independent film is nothing less than a movement to transform mainstream culture, to promote voices and perspectives neglected by commercial media. To honor its 15th anniversary, AIFF is reaffirming its mission to promote independent film-making. One way to do that is to honor the groundbreaking people and cinema that set the standard. As Director of Programming Richard Herskowitz says, "At AIFF16 we will pay tribute to indie institutions—production, distribution, and exhibition companies that have built the infrastructure of the independent film movement, and challenge Hollywood's dominance."

Women Make Movies (WMM)

AIFF16 celebrates Women Make Movies and its executive director, Debra Zimmermann. WMM was founded more than 30 years ago to address the under-representation and misrepresentation of women in media, a mission that continues unabated today. Zimmermann will present the remarkable new documentary *Sonita*, the story of a 17-year-old Afghan girl living in Iran who resists being sold as a child bride by her family. Her resistance comes in the form of an underground rap video that is as compelling and fresh as Sonita herself. Is Sonita's exuberant talent and joyful persistence enough to overcome the obstacles she faces? As Zimmermann notes, director Rokhsareh Ghaem Maghami becomes personally involved in Sonita's fate, revealing the intimate connections a new generation of contempo-

without full self-disclosure. While in Ashland, Hammer will share her talent and experience in queer film production with a group of high school and college student filmmakers, as supported by the Equity Foundation. In recognition of her unique contributions, AIFF will present Hammer with a Pride Award.

Kartemquin Films 50th Anniversary

You might not recognize the name Kartemquin Films, but you are undoubtedly familiar with their body of work, particularly the award-winning documentary *Hoop Dreams*. Kartemquin is a documentary powerhouse with a tradition of nurturing emerging talent, and acts as a leading voice for independent media. Kartemquin is a collaborative center for documentarians who seek to foster a more engaged and empowered society.

To honor Kartemquin's 50th anniversary, AIFF welcomes Artistic Director and co-founder Gordon Quinn and directors Joanna Rudnick and Maria Finitzo, and will screen several films, including a program of Kartemquin classic short docs. These are:

Women's Voices: The Gender Gap. Produced in 1984, this 16-minute documentary explores the growing difference in voting patterns between men and women (the gender gap) in the mid-1980s. The film includes satirical animated scenes by cartoonist Nicole Hollander, creator of the comic strip *Sylvia*, animated by Ron Crawford and Sydney Crawford.

Continued on page 26

University (OLLI) at the Rogue Valley's premier learning intellectually and socially connected. Member organization of credit courses on two campuses: the SOU Campbell Center in Ashland and the RCC-SOU Higher Education Center in Medford. The program is geared toward those aged 50 and over.

New members can give OLLI a try this spring at a special membership rate of \$75. This limited-time offer entitles members to enroll in an unlimited number of classes (space permitting) from over 100 courses offered during the spring term. There is no fee charged per course, making OLLI the best "edu-tainment" value in the Rogue Valley.

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raze that was sweeping -
late 1800s. The hats were audaci.
included more than just feathers - picture
whole stuffed birds sitting astride the fancy lady's
feed the haute couture appetites of the middle and up-
ses, so-called "plume hunters" were crossing the country,
millions upon millions of birds.

In 1898, the plume hunters found Malheur Lake.

According to photographer William Finley, a pair of hunters wiped out the population of "white herons," or egrets, in just a day and a half. "Malheur has seen many such massacres, but none so great as that," he wrote in the *Atlantic Monthly* in 1910.

Feather-covered hats were high fashion at the turn of the 20th century, leading to the deaths of millions upon millions of birds across the U.S.

A decade later, when Finley explored the Malheur marshes, the egrets were still gone.

"I am satisfied that of the thousands of white herons formerly nesting on Malheur, not a single pair of birds is left," he wrote.

In response to the devastation he found, Finley pushed for the creation of what is now the Malheur National Wildlife Refuge. It was the 19th refuge created by President Theodore Roosevelt.

More than a century later, the 300 square-mile sanctuary is one of the most important migratory bird sites in North America. Three hundred twenty different species of birds use the refuge each year.

And the "white heron" is back.

Hunting for certain bird species is still allowed on Malheur National Wildlife Refuge - however, the armed occupation by the Bundy clan put a crimp in this year's bird-hunting season.

Hunting on public lands offers a relatively inexpensive alternative to buying private landowners to use their property.

People that are able to afford access to private outdoor recreation and that's great for the state of Idaho.

More people can hunt, and that determines what



Feather-covered hats were high fashion at the turn of the 20th century, leading to the deaths of millions upon millions of birds across the U.S.

Hunters visited the Malheur Refuge about 1,000 times in 2011. Half those visits were made by Oregonians. The rest traveled in from surrounding states.

Hunters and anglers from all over the Northwest spoke out against the Bundy's takeover of the refuge, including members of the group Backcountry Hunters and Anglers. Mark Heckert, a member of the backcountry group from Washington commented in mid-January, "What's going on here is an illegal armed occupation of a federal government refuge - of a wildlife refuge that's supposed to be a sanctuary for birds and animals is being taken over by the people that want to part it out like old impala."

Duck and goose hunting season at Malheur National Wildlife Refuge closed at the end of January. After the ice fishing season will open on the reserve's lakes and water



Jes Burns is the Southern Oregon reporter for EarthFix. EarthFix is a public media partnership of Oregon Public Broadcasting, Idaho Public Television, KCTS 9 Seattle, Puget Sound Public Radio, Northwest Public Radio, Jefferson Public Radio, KLCC Eugene and Public Broadcasting.

Kris Millgate of Tight Line Media contributed to

Human Privilege / Meeting a Thrush

Today I hiked along a forest trail near my home. Squirrels scolded, a raven croaked. I moved steadily on. Startled at my approach, a deer bounded away, labored up the loose soil of the steep little canyon, and disappeared. I barely paused. There is nothing here for me to fear, nothing for me to attend other than what I choose.

Such as this late afternoon light, striking golden against the eastern slope of the canyon, bringing the polished trunks of the madrones to a fine glow. For this, I stop, to savor the aesthetic thrill of a harmonious landscape. How wonderful to be carefree in nature!

Around the end of a log hops a small bird. It does not react to my motionless form, less than 20 feet away. I cautiously raise binoculars to satisfy my curiosity, and see it is a young hermit thrush in ragged late-summer plumage, its patchy face wearing the naïve and slightly desperate expression of a college freshman trying to make his way across an unfamiliar campus.

Obscurely moved by the bird, I impulsively decide to renounce, for this one encounter, my position as the dominant species. I will wait motionless, humble, and silent, for the thrush to do what it wishes and to leave the scene on its own terms and in its own time. It is 5:59.

White, male, American, and by any rational standard rich, I perch atop a global pinnacle of privilege. It is both very comfortable and very uncomfortable. But mostly comfortable. More comfortable, in fact, than I can ever really comprehend, any more than I can appreciate, moment by moment, the excellent oxygen content of the air I breathe.

But all those kinds of privilege are just in relation to my fellow humans. Beyond white privilege, male privilege, or the privilege inherent in being born in America, is another, even deeper and even less acknowledged: human privilege.

The thrush hops about in the scurf of Douglas-fir needles and dust at the edge of the trail, scratching with both feet and twice lunging forward to seize something I can't see. At 6:04, it crosses the path, and settles beneath the arching cover of a snowberry bush. It fluffs its feathers for comfort and falls into motionlessness. The canyon is silent, but for a slight trickle of water from the drying creek and the soughing of wind through the trees. Time passes.

At 6:08, the thrush gives a small shake, and leaps up into the snowberry. It gives its first call, a single *chup*, and then at 6:10 flies back to the path, where it resumes its quiet foraging. It finds nothing, and at 6:12 flies about 20 feet upslope into a small dogwood, where it gives a series of calls, accompanied by wing-flips. I risk a look with my binoculars; the thrush shows no reaction to my slight movement, but continues to call and flip

his wings. The motions resemble food-begging by a fledgling. Perhaps this youth, hungry and alone, is calling to his parents, nowhere to be found. Perhaps not.

At 6:14, the thrush flies to the path behind me, less than 15 feet away. It shows no consciousness of my presence, and after a minute of foraging, flies out of sight down the creek.

For sixteen minutes, I put aside human privilege. It felt like a long time. It wasn't. But it gave me a more intimate encounter with another species than I have had for a very long time.

Years ago, I lived in the South American rainforest, doing graduate re-

Beyond white privilege, male privilege, or the privilege inherent in being born in America, is another, even deeper and even less acknowledged: human privilege.

search. The remote reserve was still home to all its wild beasts, including jaguars. Attacks by jaguars on humans are almost unheard-of, and yet jaguars are definitely capable of killing a person. I encountered them eight times. One of those encounters was face-to-face. For those few seconds I lived utterly without human privilege, forever changing my place in the world.

Most of us have never lived in a landscape with large predators. Most have never experienced nature as anything worse than an inconvenient blizzard, a drought that killed the landscaping, a windstorm that knocked out the power. We have lived like kings, and like kings, we have never questioned the justice of our privileges.

Monarchies are overthrown, and empires fall. No single species can forever appropriate all the resources of the world for its own. It is likely that climate chaos, acting through epidemics, agricultural collapse, or migration-fueled wars, will end human privilege, if not planetary domination, by the close of this century. As individuals, there is only so much we can do to prepare. But here's one thing I'm going to try: to practice living without human privilege for a few minutes a week. Let the world be. Watch what happens. Repeat.



Pepper Trail is a naturalist and writer in Ashland, Oregon. His poetry collection, *Cascade-Siskiyou*, is a finalist for the 2016 Oregon Book Award.

An earlier version of this essay appeared in *High Country News*.

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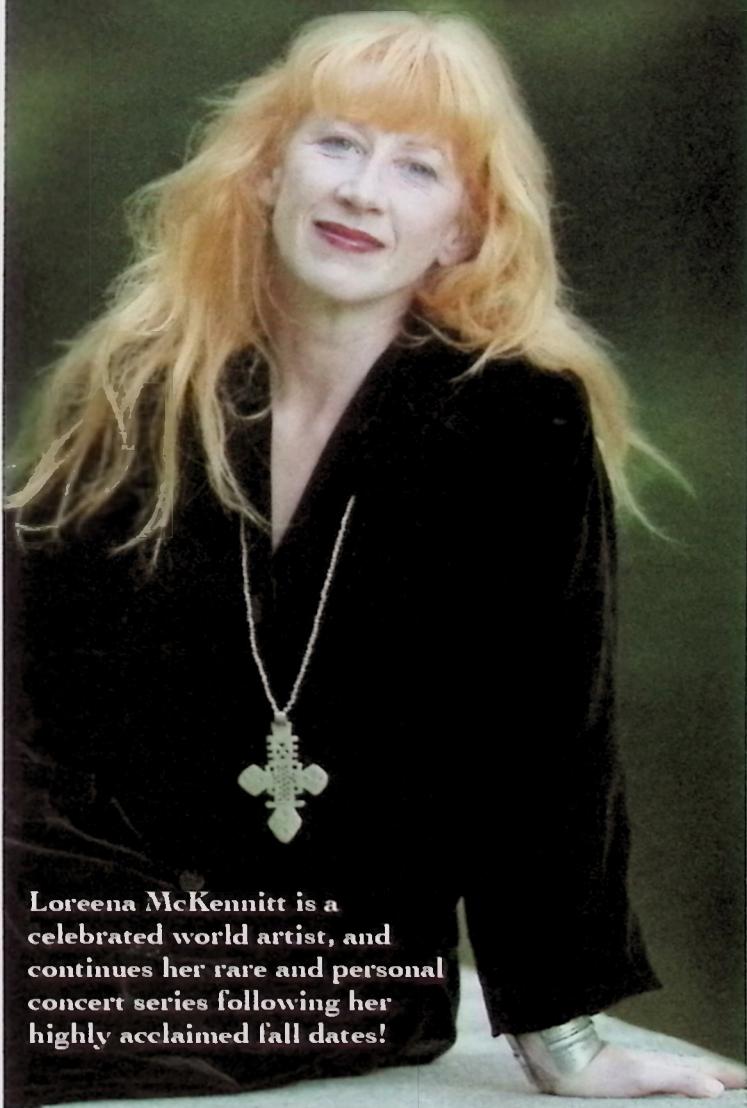


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Catherine Coulson

The 2016 season of the Oregon Shakespeare Festival is dedicated to her memory.

For the opening night of *Guys and Dolls* last year, Catherine Coulson, who played the Salvation Army General, wanted to present her fellow cast members with an affectionate souvenir. Ever resourceful, she reached the secretary at the local Salvation Army office, who managed to locate a bag of wooden coins with the Salvation Army logo on them. At one time, they were awarded to donors who put money in the red pot at Christmas. Catherine was thrilled, but it happened to be the day after a chemo treatment, and she was feeling drained.

"I'll come get them as soon as I can," she promised.

"I'll bring them to you," the secretary said. "I live in Ashland, and you sound like you might be a little under the weather."

"I do have a touch of cancer," Catherine replied. "That would be very kind."

When Robert Schenkkan wrote *From the Waters of Babylon* for her and Armando Duran in 2006, a large Cuban family checked in at our B and B, eager to see the play and thrilled to meet the star.

Catherine, in turn, was eager to come to breakfast with them and hear their reactions to the play. In it, she falls in love with her Cuban gardener, who'd been a university professor before fleeing his homeland. He teaches Catherine's character much more than gardening.

"So how does the gardener's story relate to your own stories?" Catherine asked in a stage voice that filled the room.

"It definitely has the ring of truth to it," Gus answered immediately. "Our parents were both from educated families and came here with nothing but us seven kids. Our papa had to go from being a business owner to working in a vacuum cleaner factory."

"But the story of unexpected love is a universal one," Cristina observed. "The gardener didn't have to be a Cuban; he could have been any nationality or race, any twenty-three year old. Love is unexpected some times and causes magical things to happen."

Catherine Elizabeth Coulson was a third-generation actor. Both her mother and grandmother had appeared on the stage in Hungary in a grand theatre she visited a few years before she died. But if there was definitely theatre in her DNA, universal love is what ran in her veins.

Off-stage, she paid loving attention to the details of other people's lives. If there was a celebration, flowers landed at the door. If a thank you or a sympathy note was needed, it was handwritten (illegibly) and mailed. Her dressing room served as the Coulson Counseling Center, or, as it says on the door to this moment, *Coulson's Office*. Few members of the company were out of her reach. Most were under her care, as were their children and parents and neighbors and friends.

Christopher Liam Moore eulogized Catherine at her memorial service, which was a *memorial* because Catherine was



PHOTO COURTESY OF OSF

Catherine E. Coulson

outraged at the idea that her death would be *celebrated*. He recounted his first meeting with her, a rainy day when he was pushing his toddler around in a stroller.

"You must be Chris," she said. "Here's some information I know you're going to need." She handed him a long handwritten list of *What to do with a toddler in Ashland on a good day*, and a second one entitled *Rainy Day*!

Catherine and I could never really remember the day we discovered we were lost sisters. One day I was rushed to the hospital, and she got there before my husband and the doctor. Imagine the nurse's surprise when she offered to help with the IV. "I've played a lot of nurses and I've gotten pretty good at it," she said.

As open as Catherine was, her age was a fact she guarded fiercely, as a must for actors who wanted to keep getting work. Her position once landed her in Passport Control Detention prior to an international flight. Officials wanted to know why she'd seen fit to alter her passport age, a felony offense. She tried to explain how it was to be an actor, particularly a woman actor, and insisted she'd meant no harm. As the office crowded with more and more deputies intent on arresting her, she covertly slipped an alcohol wipe over the offending alteration, and proudly showed the results. Release!

Catherine's concern for others did not change at the end of her life. She worried about us who would be left behind. Her daughter Zoey would be deprived of having a mother when she was a bride. Her friends would be sad, and it saddened her, that she should cause this woe. David Lynch's new *Twin Peaks* would not have its usual Log Lady (an iconic role she played in the Eighties).

Imagine the surprise of the answering service at Litwiller Simonsen Funeral Home when they found this log of a call Catherine made to the office 48 hours before she died.

CEC: Good evening, this is Catherine Coulson. That's C-O-U-L-S-O-N, and the Catherine's with a C and an -ine. I don't know if you've been contacted yet by someone else, but I wanted to alert you to a pick-up I'll need in the next day or so. I've never died before so I'm not exactly sure how long it will take.

LS: Oh, Ms. Coulson, I'm so sorry to hear this.

CEC: I do appreciate your compassion, but we all have to die sometime.

LS: Would you like the funeral director to call you back?

CEC: That won't be necessary. Is there any other information you'd need from me? My social security number? My address? Even my age?

Deedie Runkel is an Ashland writer and co-owner of Anne Hathaway's B&B and Garden Suites.

Who Has The Best Fifth Of Beethoven

Late last year, I received another set of all of Beethoven's symphonies and a student working here at JPR heard my sighs and asked what prompted them. I explained that we had been given yet another recording in a decades old tradition of one conductor recording all nine symphonies of Beethoven and our space is limited. Being an intelligent young man, he asked how I decide whether it is worth holding on to and since the station has many recordings of the same thing, how I determine what recordings go on the air. We are running out of room for more CDs but the space issue may be resolved when music is stored in the cloud. What to play will always be a subjective decision.

I thought that I would take a few measures of the most famous piece of classical music and compare recordings and with the launch of the *Jefferson Journal*. I wanted to create the possibility of a link to the JPR website so that you could hear the difference for yourself. For the print version, I will try my best to describe what I hear, though I am reminded of the old saying, "Writing about music is like dancing about architecture." This experiment will work best if you can go to ijpr.org: Go to "News" on the page and scroll down to the "Jefferson Journal." Search for "Who Has the Best Fifth of Beethoven."

Allegro con brio

These are the first four measures of Beethoven's fifth symphony. For those of you, who don't read music, don't worry, since what distinguishes each unique performance is the rhythm and speed but the pitches stay the same in every version. Let me give you brief description: The 2 over 4 only means that there are two (2) beats in the measure and the length of one beat is a quarter ($\frac{1}{4}$) note. The symphony begins with a rest and that will affect how the first three notes sound - it should make the note in the second measure stronger. It has a *fermata* or a hold above it so the length of that note is open to interpretation. The next two measures repeat the idea but now the lowest note seems to be twice as long and it also has a fermata. You will hear a lot of variety in the length of the longest sounding notes as each conductor creates the music as he hears it.

The first recording is with John Eliot Gardiner leading the *Orchestre Révolutionnaire et Romantique* on original instruments. In the performance, I hear a sense of urgency in the first three notes propelling us to the longer note and the length of the held notes feels right in rhythm so that you

could tap your toes without stopping and the second long note doesn't sound any longer than the first one.

Next we turn to Kent Nagano who leads the *Montreal Symphony Orchestra* from the complete set I referred to earlier. The first thing you may notice is that it sounds higher; that's because it is. The tuning of original instruments for the Gardiner recording is lower, usually $\Lambda=415$ and standard tuning is $\Lambda=440$ for all the others. But it is similar in its urgency; the shorter notes lead to the long note but the second long note is longer than the Gardiner recording.

The Benjamin Zander recording with the *Philharmonia Orchestra* is the shortest sample because the shorter notes are quick and the long notes are comparatively short. In fact, it sounds to me like he is almost ignoring the fermatas over both long notes.

In the recording with the *Chicago Symphony* under Georg Solti, there is that drive in the shorter notes like the previous examples but the orchestra is larger and they are a bit slower. The big difference is in the longer notes; they are both held longer than earlier versions and the second one is much longer than the first.

And now, Wolfgang Sawallisch leads the *Royal Concertgebouw Orchestra*, and he gives each of the shorter notes more fullness with a more even emphasis on all three of the notes. You begin to lose the sense that they are propelling us to the long notes but each short note is more deliberate, lending credence to the characterization of this famous theme a musical version of 'fate knocking'.

Finally, Leonard Bernstein with the *Vienna Philharmonic* combines some of that fateful feeling but returns to a sense of movement with the shorter notes driving to the long notes. In both this recording and the previous, the longer notes are held but there is very little difference between the lengths of each.

Of course, if you can listen to a longer segment of all these recordings, you will hear an even more personal rendering of Beethoven's manuscript. It is what makes many of us come back to music that be familiar but that we may hear anew. As I learned long ago, music is not what is on the page but is only created when individuals hear what the great composers are saying and pass it on to us.



Don Matthews is JPR's Classical Music Director and hosts *First Concert* on the *Classics & News* service.



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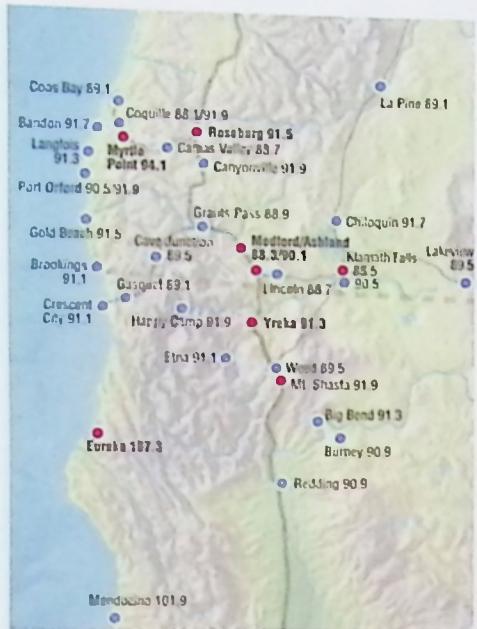



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12:00pm	Siskiyou Music Hall
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March 19 – *L'Elisir d'Amore* by Gaetano Donizetti

March 26 – *Le Nozze di Figaro* by Wolfgang Amadeus Mozart

April 2 – *Madama Butterfly* by Giacomo Puccini

April 9 – *Simon Boccanegra* Giuseppe Verdi

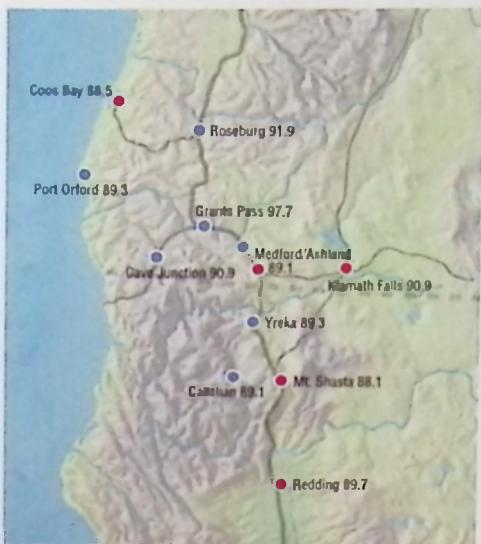
April 16 – *Roberto Devereux* by Gaetano Donizetti

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April 30 – *Elektra* by Richard Strauss

**The Metropolitan
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9:00pm	The Retro Lounge
10:00pm	Late Night Blues
12:00am	Undercurrents

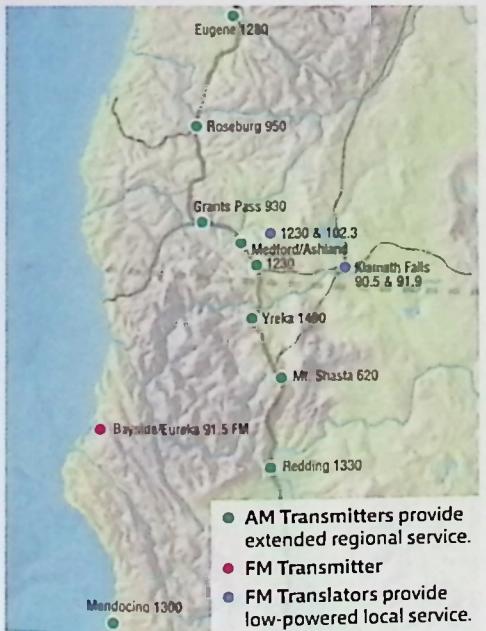
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2:00pm	American Routes
4:00pm	TED Radio Hour
5:00pm	All Things Considered
6:00pm	The Folk Show
9:00pm	Folk Alley
11:00pm	Mountain Stage
1:00am	Undercurrents

Saturday

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10:00am	Wait Wait...Don't Tell Me!
11:00am	The Best of Car Talk
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1:00pm	Q the Music
2:00pm	E-Town
3:00pm	Mountain Stage
5:00pm	All Things Considered

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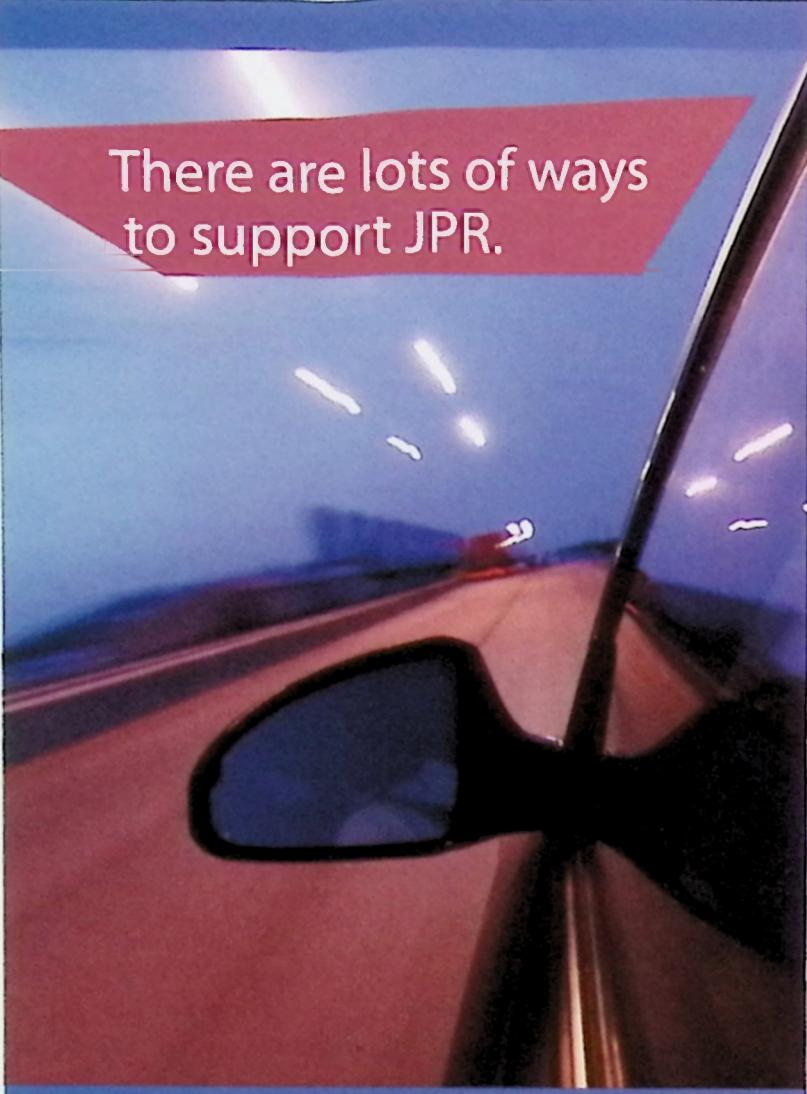
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Can't Focus? It Might Be Undiagnosed Adult ADHD

When Cathy Fields was in her late 50s, she noticed she was having trouble following conversations with friends.

"I could sense something was wrong with me," she says. "I couldn't focus. I could not follow."

Fields was worried she had suffered a stroke or was showing signs of early dementia. Instead she found out she had attention deficit hyperactivity disorder, or ADHD.

Fields is now 66 years old and lives in Ponte Vedra Beach, Fla. She's a former secretary and mother of two grown children. Fields was diagnosed with ADHD about eight years ago. Her doctor ruled out any physical problems and suggested she see a psychiatrist. She went to Dr. David Goodman at Johns Hopkins School of Medicine, who by chance specializes in ADHD.

Goodman asked Fields a number of questions about focus, attention and completing tasks. He asked her about her childhood and how she did in school. Since ADHD begins in childhood, it's important for mental health professionals to understand these childhood experiences in order to make an accurate diagnosis of ADHD in adulthood. Online screening tests are available, too, so you can try it yourself.

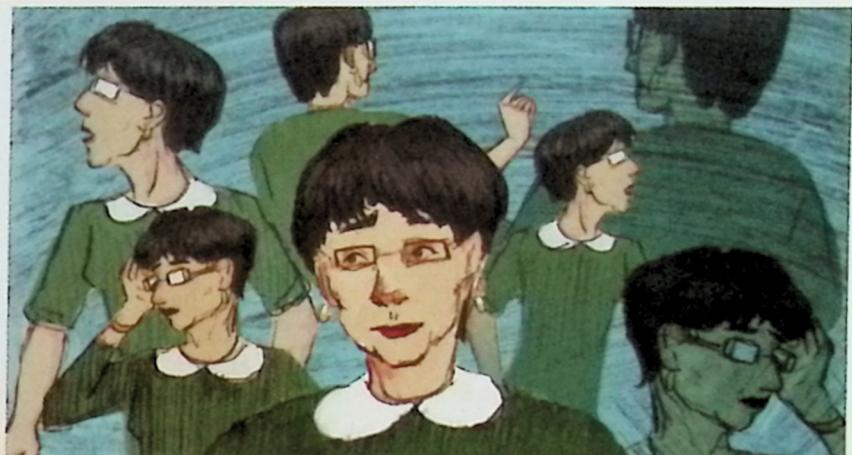
Goodman decided that Fields most definitely had ADHD.

She's not alone. Goodman says he's seeing more and more adults over the age of 50 newly diagnosed with ADHD. The disorder occurs as the brain is developing, and symptoms generally appear around age 7. But symptoms can last a lifetime. For adults, the problem is not disruptive behavior or keeping up in school. It's an inability to focus, which can mean inconsistency, being late to meetings or just having problems managing day-to-day tasks. Adults with ADHD are more likely than others to lose a job or file for bankruptcy, Goodman says. They may overpay bills, or underpay them. They may pay bills late, or not at all.

For Cathy Fields, the more she thought about it, the more she realized distraction and the inability to focus was the story of her life. It was also the story of her mother's life. Her mother "never got things done," Fields says.

This is typical, according to Goodman; ADHD often runs in families. According to Children and Adults with Attention-Deficit/Hyperactivity Disorder, or CHADD, an advocacy group, the disorder can be inherited. If a parent has ADHD, the child has more than a 50 percent chance of also having it. If a twin has ADHD, the other twin has up to an 80 percent chance of having the disorder.

But because many of today's older adults grew up during the 1950s and '60s when there wasn't much awareness of ADHD, many were never diagnosed. And increasingly, Goodman says, he's seeing more and more patients who are concerned about dementia but who actually have ADHD — just like Cathy Fields.



For older patients, an ADHD diagnosis can be a huge relief.

Goodman also sees patients who are diagnosed after their child or grandchild gets a diagnosis. "That's the genetic link," says Goodman, "from Grandmom to Mom to daughter."

About 60 percent of children with ADHD go on to become adults with ADHD, says Dr. Lenard Adler, a professor of psychiatry at the New York University School of Medicine. As these older adults weren't diagnosed, they learned to work around the problem, Adler says. They developed coping systems to deal with their inability to focus or pay attention.

That was the case with 65-year-old Kathleen Brown, a retired nurse who lives in Maryland. She was never diagnosed as a child, but she "knew something was wrong," she says.

Brown didn't learn to read until she was 12. And, she says, she had to work a lot harder in school than other kids did for the same grades. When she went to nursing school, Brown made sure she sat in the first row during lectures so she wouldn't miss anything or be distracted. And when it came to testing, she says, she literally set her desk up in the back of the class, facing a corner.

When she finally got diagnosed and prescribed medication, Brown says, the change was "stupendous." She's not scattered, and can start projects and finish them. "I wish I had it when I went to school 25 years ago," Brown says. "It would have helped me for sure."

Like children with the disorder, adults with ADHD are treated with medication, psychotherapy, or a combination of treatments. ADHD medication works just as well for adults as it does for children, but there is a word of caution. Older adults often have other health problems, like high blood pressure and heart disease. So doctors need to be careful when prescribing ADHD

Continued on page 22

CISA Paving The Way

I was recently reminded of the old proverb “the road to hell is paved with good intentions” when the controversial Cybersecurity Information Sharing Act (CISA) was passed quietly in the night as an amendment slipped into the trillion dollar omnibus bill that prevented our federal government from running out of money and shutting down.

The stated purpose of CISA is somewhat vague: “To improve cybersecurity in the United States through enhanced sharing of information about cybersecurity threats, and for other purposes.”

Specifically, the bill “requires the Director of National Intelligence and the Departments of Homeland Security (DHS), Defense, and Justice to develop procedures to share cybersecurity threat information with private entities, nonfederal government agencies, state, tribal, and local governments, the public, and entities under threats.”

Additionally, CISA creates the legal framework for private companies to share information regarding cybersecurity threats with the government, including liability protections for “entities that voluntarily share” that information.

Conceptually, CISA is a good idea because cybersecurity is a big problem and the bad guys seem to be winning. Almost every month, we read in the news of companies being hacked and data being stolen: your passwords, your credit card numbers, your identity.

Government agencies get hacked too. The biggest data breach of 2015 was of the Office of Personnel Management’s (OPM) database of government employees and contractors with security clearances. More than 4 million records of individuals with security clearances (including yours truly) were exfiltrated from OPM’s systems.

Someone out there (probably a nation-state actor such as China or Russia) now has a lot of personal information about me and millions of others who went through the security clearance process, which involves extensive background investigations. Would CISA have prevented the OPM data breach? Nope. Would OPM following best security practices have prevented it? Probably.

Information sharing between private tech companies and the government isn’t what’s going to better protect us. Improved information security best-practices is what’s going to accomplish that.

It’s not so much what CISA is on paper, but what it could become in practice that is the issue. Opponents to CISA, such as the Electronic Freedom Foundation (EFF), claim that the bill will not improve cybersecurity; rather, it will lead to further erosion of privacy and pave the way for greater government surveillance.

According to the EFF, “Cybersecurity bills aim to facilitate information sharing between companies and the government, but their broad immunity clauses for companies, vague definitions, and aggressive spying powers make them secret surveillance bills.”

CISA has also been opposed by the Business Software Alliance (BSA) and the Computer & Communications Industry Association (CCIA), which are made of major tech companies such as Amazon, Apple, Facebook, Google, IBM, and Microsoft.

Additionally, some senators have announced opposition to CISA, including Ron Wyden, Rand Paul, and Bernie Sanders.

“Americans deserve policies that protect both their security and their liberty,” wrote Senator Wyden in a press statement. “This bill fails on both counts.”

Yes Mr. Wyden, we Americans do deserve that. And no, CISA will not deliver either security or liberty. In fact, it might accomplish absolutely nothing.

According to cybersecurity expert Carter Schoenberg, “CISA’s framework has great intentions but will likely be an empty piece of legislation.”

Having read through the entire text of CISA, I’m inclined to agree with Schoenberg. While CISA’s intentions are good, its practical implementation will probably go to hell in a handbasket. Even with liability protections in place, I don’t think tech companies are going to be eager to share cybersecurity threat information with government agencies unless that information is directly related to a data breach and they’re offering it to the FBI for investigation.

Many of these tech companies are still trying to polish their tarnished PR image after the Snowden files exposed their complicity in massive clandestine surveillance programs such as the NSA’s PRISM program, which collected data on millions of Americans. Among those participating companies were Apple, Facebook, Google, and Microsoft. I find it ironic that some of these same companies now oppose CISA as though they had suddenly become bastions of protecting your privacy.

But maybe that doesn’t matter because privacy is dead. Back in 1999 as the World Wide Web was taking off, Sun Microsystems’ CEO Scott McNealy, famously said, “You have zero privacy anyway. Get over it.” The greatest threat to our privacy isn’t CISA, or the government, or technology companies. It’s ourselves.

“We are living in the golden age of surveillance,” wrote security expert and privacy advocate Bruce Schneier in his recent book *Data and Goliath: The Hidden Battles to Collect Your Data and Control Your World*. “We cooperate with corporate surveillance because it promises us convenience, and we sub-

Continued on page 22

A Nature Notes Sampler II is a broad collection of radio commentaries based on Dr. Frank Lang's popular series that aired on JPR since the publication of the first volume in the year 2000. This collection of essays offers Dr. Lang's same eclectic, often humorous view of the natural world in the mythical State of Jefferson and beyond.

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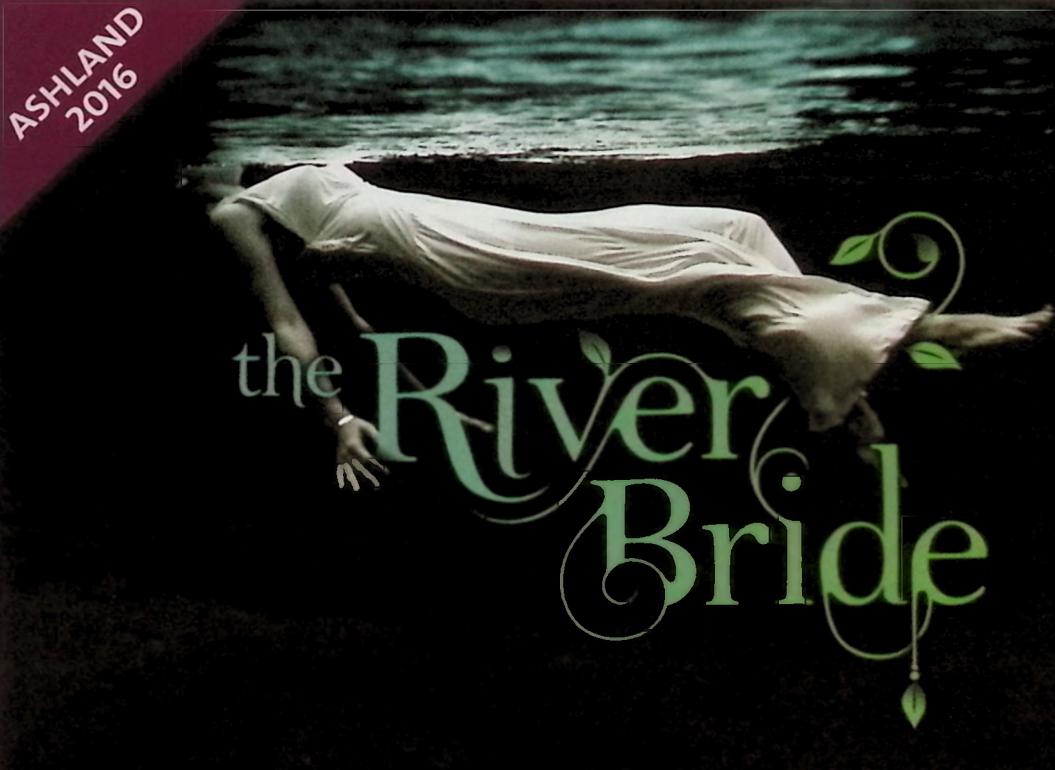


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Shots

Continued from page 19

medications, which are typically stimulants like Adderall or Ritalin.

For older patients, an ADHD diagnosis can be a huge relief. If you've spent your whole life with a disorder for which people said you were lazy, stupid, incompetent, says Goodman, "It's liberating to realize the impairments are the result of a treatable disorder and not a character weakness or intellectual inadequacy."

So for older people with memory and focus problems, Goodman says, it's important for doctors to check for ADHD. While it could be cognitive decline, there's growing awareness that it could also simply be the symptoms of a lifelong childhood disorder.



Award-winning journalist Patti Neighmond is NPR's health policy correspondent. Her reports air regularly on NPR news magazines *All Things Considered*, *Morning Edition* and *Weekend Edition*.

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Inside The Box

Continued from page 20

mit to government surveillance because it promises us protection. The result is a mass surveillance society of our own making. But have we given up more than we've gained?"

That's a rhetorical question for Schneier, who believes that mass surveillance is dangerous because it enables discrimination based on class, race, religion, and political positions. According to Schneier, "It [mass surveillance] makes us less safe. It makes us less free. The rules we had established to protect us from these dangers under earlier technological regimes are now woefully insufficient; they are not working. We need to fix that, and we need to do it very soon."

While CISA itself doesn't appear to have much teeth, it encourages further sharing of information between private tech companies, such as Google and Facebook that gather massive amounts of data on each of us, with government agencies such as the FBI and the NSA. On the surface, CISA's intentions are good, but where those intentions ultimately take us to might end up being someplace that is very hot and uncomfortable.



Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson.

Casting An Informed Vote

It was a proud moment in my young life... I walked into the Town Clerk's office back in Coventry, Connecticut shortly after my 18th birthday and registered to vote for the very first time. In that place and that time, there was even a little ceremony around the event... the clerk made me raise my hand to be sworn in as a brand-new voter. And I was excited about the responsibility and the opportunity, even if the next major election was more than a year away, and the next presidential election nearly three years off. Voting meant something then.

And surprise! It still does. To be sure, the ceremony is gone... in Oregon, you now get put on the voter rolls the first time you get a driver's license, effective with your 18th birthday. That's the easy part. The hard part, still, is figuring out which candidates and issues are deserving of your vote. We can't read minds or see the future, so we can still be surprised by the consequences of our votes.

Would voters in Oregon's 2nd Congressional District have elected Wes Cooley as their representative in 1994 knowing that he had fabricated much of his resumé? Would California voters have so gleefully chosen to eject Gray Davis from the governor's office in favor of Arnold Schwarzenegger in 2003 if they had known The Terminator would have just as much trouble with budgets as Davis? Would Oregon voters have elected John Kitzhaber to a fourth term as governor in 2014 if they could have foreseen that he'd resign just a month into the term? Despite our best efforts, we're still placing a bet when we hand in a ballot.

And we'll have many bets to place this year. Everything from President of the United States to city council seats in Drain (two plus the mayor, if you're counting) will be on the ballot. And at this point, the November ballot could contain half-a-dozen or more propositions in California, maybe twice that number of ballot measures in Oregon.

So take a breath. Much will be asked of you this year. And the news teams at NPR and JPR will work hard to assist you. We already collaborated on a joint project to assess the mood of the electorate this year, with NPR commissioning research and reporting, and local affiliate talk shows—including *The Jefferson Exchange*—asking some of the same questions and providing audio back to NPR. The emphasis is on issues, particularly the issues that voters identify as important to them. If we get this right, the focus will always remain there, instead of on the “who's up/who's down?” dynamic so common to the presidential campaigns.

Much will be asked of you this year. And the news teams at NPR and JPR will work hard to assist you.

Feel free to tell us about the issues important to you, and about the races and the measure votes that most concern you. While most of the spotlights tend to focus on the big races—president and senator, and governor in Oregon this year—the stuff lower down the ballot may affect your life more than the marquee items up above. Think about it... if your neighbor breaks ground for an illegal fast-food joint, you'll be taking it up with your city or county leaders, not the president or members of Congress. If you worry about the state of earthquake preparedness in your community, that's an issue for state government first. National

politicians are really good at portraying every election as crucial to the soul of the country, but the mundane daily business of governing—fixing streets and sewer pipes, improving neighborhoods and hiring more police—those are jobs for local government.

And you can bet that people running for office in your town or county will be delighted to hear from you. They often hold events and forums and see just handfuls of people show up. Your opportunity to get to know members of the city council before they take office is many times greater than getting more than a form letter back from a national candidate. And just think, you can influence elections and the business of governing WITHOUT having to make a pile of money in oil or real estate.

A presidential election year can be tiring, no question. We are barraged with information before the year even starts, and there's little letup until it's all over in November. But if we remember that we are among the lucky ones, the people who DO get to choose their leaders, we can approach our task with a measure of pride. The same kind of pride I felt when I raised my hand in the clerk's office back in Coventry.



Geoffrey Riley began practicing journalism in the State of Jefferson nearly three decades ago, as a reporter and anchor for a Medford TV station. It was about the same time that he began listening to Jefferson Public Radio, and thought he might one day work there. He was right.

Hillary Clinton's Elixir: Can A Hot Pepper A Day Boost Immunity?

If you're a *chili head*, you may have more in common with Hillary Clinton than you knew. Turns out, the presidential hopeful has a serious jalapeno habit. She told *All Things Considered* host Ari Shapiro it started back in 1992, when it was her husband, Bill Clinton, who was running for the White House.

"I read an article about the special immune-boosting characteristics of hot peppers and I thought, well, that's interesting because, you know, campaigning is pretty demanding," Clinton told NPR.

Now, Clinton says she eats a fresh, hot pepper every day and it's "maybe ... one of the reasons I'm so healthy, and I have so much stamina and endurance."

So, hot peppers as a health elixir? "It's not an entirely crazy idea," says John Hayes, who teaches food science at Penn State University.

"It's certainly possible that some of the compounds found in chili peppers could be protective of health," Hayes tells us.

Chili peppers are loaded with vitamins, such as vitamin C, and a host of other potentially beneficial plant compounds.

"The most famous compound in chilies is a chemical called capsaicin," Hayes says. Capsaicin is what causes that burning, warming sensation in the mouth when you eat a pepper.

"Many potential benefits have been suggested for chili or its bioactive compound, capsaicin," wrote Nita Forouhi, a nutritional epidemiologist at the University of Cambridge, in an editorial published in *The BMJ*. Lab studies suggest that capsaicin has both anti-inflammatory and anticancer properties.

To evaluate the impact of capsaicin and other spicy foods, a team of researchers recently studied the eating habits of about a half-million people in China. The study lasted seven years.

The study found "regular consumption of chilies and chili-containing foods [was associated] with a decreased risk of premature death," says Hayes.

The study was published in *The BMJ* last summer. "Participants who ate spicy foods almost every day had a relative 14% lower risk of [premature] death compared to those who consumed spicy foods less than once a week," concludes a *BMJ* release that summarized the findings.

So, maybe Hillary Clinton is onto something? I ask Hayes. "She may be," he replies.

Now, it's hard to say whether the potential benefit of a daily jalapeno can trump all the potentially unhealthy habits that come along with life on the campaign trail.

And certainly, there's no study that can answer this question.

But, if the campaign trail is as stressful and as exhausting for candidates as it appears to be – well, this can't be good for candidates' health. Studies clearly show that a lack of sleep, coupled with stress, is a bad combination.

It's hard to say whether the potential benefit of a daily jalapeno can trump all the potentially unhealthy habits that come along with life on the campaign trail.



For instance, a recent study documented that missing out on a few hours of sleep each night can quadruple the risk of catching the common cold. And, as we've reported, chronic stress increases the risk of getting sick.

"There's a set of pillars for health. ... Diet is one of them. Exercise is another. And sleep is a third critical pillar," says Aric Prather, a psychologist at the University of California, San Francisco, who studies how lifestyle factors affect health.

So if candidates want to maximize the likelihood of staying healthy on the campaign trail, they may want to consider all of these factors.



Allison Aubrey is a correspondent for NPR News. Aubrey is a 2013 James Beard Foundation Awards nominee for her broadcast radio coverage of food and nutrition. And, along with her colleagues on *The Salt*, winner of a 2012 James Beard Award for best food blog. Her stories can be heard on *Morning Edition* and *All Things Considered*. She's also host of the NPR video series *Tiny Desk Kitchen*.

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Tart Orange Panna Cotta Trifle

The trifle needs to be done a day ahead.

For what it delivers, panna cotta deserves culinary sainthood. Ten minutes of your time and several hours in the fridge delivers a dessert that's made more than one cook's (and non-cook's) reputation. And not many sweets are this free-spirited.

This was improvised last Easter when my free Saturday night to bake Easter dessert was sidelined by a last minute party. So improvisation took over.

Bread and jam trifle came to mind, but panna cotta was so much easier. Spoon store-bought marmalade onto sponge cake slices and layered them with the gelled cream was the plan. When the marmalade tasted tooth-achingly sweet, some lemon juice got stirred in. The mix became more a sauce than a jam and deliciously tart/sweet, just what was needed to cut the richness of the panna cotta. Tuck that one away for when you need a fast sauce, or a glaze on some ribs.

Cook to Cook: Use organic cream if possible, and check that the sour cream contains only cream and culture, no other additives.

Ingredients

Panna Cotta:

$\frac{1}{4}$ cup cold water
 $4\frac{1}{2}$ teaspoons unflavored gelatin
 $4\frac{1}{2}$ cups heavy whipping cream
 $\frac{3}{4}$ cup sugar, or more to taste
Pinch of salt
 $2\frac{1}{2}$ teaspoons vanilla extract
1 tablespoon of fine-grated orange zest
 $1\frac{1}{2}$ cups sour cream

For assembling the trifle:

1 8" x 4" loaf of sponge cake, or one 8- to 10-inch round sponge cake
 $1\frac{1}{2}$ cups orange marmalade
 $\frac{1}{2}$ cup fresh squeezed lemon juice, or to taste

Instructions

1. Make the panna cotta in two equal batches. For each one have the cold water in a small cup, and sprinkle the gelatin over it. Let it stand 5 minutes. Meanwhile, in a 3-quart saucepan over medium-high heat, stir together half the cream with half the sugar, salt, vanilla, and orange zest. Do not let it boil. Stir in the gelatin until thoroughly dissolved. Take the cream off the heat and cool about 5 minutes.

2. Put half the sour cream in a medium bowl. Gently whisk in the warm cream a little at a time until it is smooth. Taste the mixture for sweetness, it may need another teaspoon of sugar. Turn the panna cotta into a deep glass serving bowl. Cover, and chill 3 hours.

3. Cut the sponge cake into $\frac{1}{2}$ -inch thick pieces that are about 3 by 3-inches. Blend the marmalade with the lemon juice and taste for tartness. Spoon it over the cake slices.

4. Once the panna cotta is firmed up in the refrigerator, top it with half the sponge slices. Make the second batch of panna cotta with the remaining ingredients, pour it over the first and top it with the remaining sponge slices. Don't worry if they sink down a bit. Chill overnight. Serve cool spooned into small bowls.

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Film Festival

Continued from page 7



The hour-long *Chicago Maternity Center Story* portrays how for more than 75 years, the center provided safe home deliveries for Chicago mothers. This film interweaves the history of the center with the stories of a young woman about to have her first baby, and the center's fight to stay open in the face of the corporate take-over of medicine.

Directed by Emmy®-nominated filmmaker—and AIFF16 special guest—Joanna Rudnick, the short doc *On Beauty* is a story about challenging norms and redefining beauty. Follow fashion photographer Rick Guidotti as he leaves the restrictive fashion industry to refocus his lens on subjects too often relegated to the shadows in order to change the way we see and experience beauty.

AIFF will also screen two more Kartemquin titles: the feature doc *In the Game*, directed by Peabody Award-winner Maria Finitzo, which follows the ups and downs of a girls' soccer team to reveal the very real obstacles that low-income students confront in their quest for higher education. Plus AIFF16's *Secret Screening* will showcase a coming of age documentary set in the rural south, from another notable female director.

More Films from Groundbreaking Independent Filmmakers

AIFF16 presents a program of short docs from legendary filmmakers Julia Reichert and Steven Bognar, who directed the Academy Award®-nominated *The Last Truck: Closing of a GM Plant* (AIFF10). Reichert and Bognar were unable to make it to Ashland in 2010, but will be special guests this April. Featured titles include *Last Reel*, *Foundry Night Shift*, and *Making Morning Star*.

Women He's Undressed: From award-winning Australian director Gillian Armstrong (*My Brilliant Career*) comes the fascinating biopic of legendary Hollywood costume designer Orry-Kelly, winner of three Academy Awards for *An American in Paris*, *Les Girls*, and *Some Like it Hot*. Part documentary with interviews from Hollywood icons like Jane Fonda and Angela Lansbury; part fictional re-enactment of Orry-Kelly's dream-filled life as a child in Australia and his later romantic life as a gay man in Hollywood, including his relationship with Cary Grant. *Women He's Undressed* shines a light on this brilliant, all-but-forgotten artist.

NEW FORMS: BEYOND

Indie women filmmakers are also prominent in AIFF's new program, BEYOND—cinema that goes *beyond* the rules and conventions of mainstream documentary and feature filmmaking. These films contain beautiful, surprising, and sometimes disorienting images, but always “question the boundary between fiction and fact, challenging viewers to be more creative and participatory,” says Herskowitz. Films include:



and beautiful film evokes a great work of modern dance, articulating its meaning through movement and visual expression. Celia Rowson-Hall, named one of *Filmmaker Magazine's* “25 New Faces of 2015,” will be in attendance for Q&As, and to receive a Juice Award. The \$2,000 award provides recognition to the director, as well as tangible support for her future filmmaking projects. The Juice Award goes to a first or second-time female director, and is supported by Tangerine Entertainment (led by Academy Award-nominated producer Amy Hobby and Anne Hubbell), and the Faerie Godmother Fund of the Oregon Community Foundation. This is the first time AIFF has presented a cash award to a filmmaker.

In addition to screening *Ma*, AIFF presents a *Conversation on Dance and Film with Celia Rowson-Hall* with a selection of her wonderful dance, fashion, and music videos.

NUTS! is a witty feature documentary that tells the story of Dr. John Romulus Brinkley, an eccentric genius who built an empire with his goat testicle impotence cure and a million watt radio station. Using animated reenactments, interviews, archival footage, and a cheerful, but unreliable narrator, *NUTS!* traces Brinkley's rise from poverty and obscurity to the heights of celebrity, wealth, and influence in Depression-era America. A film that asks and—perhaps—answers the question: is truth really stranger than fiction? Directed by Penny Lane (yes, that's her real name) also a *Filmmaker Magazine* “25 New Faces” director in 2012.

He Hated Pigeons is directed by AIFF alum Ingrid Veninger (*The Animal Project* AIFF14). This gorgeous feature explores exquisite, rarely seen vistas of Chile through the eyes—and emotions—of Elias, a young man who has inexplicably lost his lover, Sebastien, to a freak accident. Driven by grief and need, the long, winding geography of Chile is his constant companion. A live improvised score, performed by flutist Rozalind MacPhail, will accompany the film.



Flutist Rozalind MacPhail

LIVE CINEMA AND INTERACTIVE MEDIA

Entering her second year as AIFF's Executive Director, Cathy Dombi joins with Director of Programming Richard Herskowitz in emphasizing the power of collaborative arts events. She asserts that AIFF16 will "expand the film festival experience through community partnerships. It is exciting to collaborate with ScienceWorks and the Schneider Museum of Art to bring amazing performance and visual artists to Ashland, and to offer dynamic multimedia performances and installations for 2016."

Herskowitz is excited to share his focus on interactivity: "Festivals emphasize the *liveness* of the cinematic experience. Most screenings are introduced and discussed by visiting filmmakers and attentive filmgoers through post-film Q&As and in bustling lines and lobbies. AIFF wants to further invigorate the film-going experience by hosting artists who perform live with their films, and who engage audiences to physically interact with their films in galleries."

In addition to the improvised film score by flutist Rozalind MacPhail, AIFF16 will present the work of two talented multimedia artists at two new locations: the Schneider Museum of Art and ScienceWorks Hands-On Museum. The artists are:

Laura Heit: Traveling Light Animation and Matchbox Show

Laura Heit is an experimental filmmaker and performance artist whose disquieting and evocative films and performances

cross genres to unfold poetic visual narratives. Heit employs a strong handmade aesthetic and an irreverent sense of humor with drawing, puppetry, and animation to tell



stories about phantoms, ghosts, love, loss, and invisibility. AIFF will present *Traveling Light*, a collection of animated films curated by Heit, which will be followed by one of her acclaimed puppet-show-in-miniature *Matchbox Shows*. Playing the part of hostess and star, Heit performs a variety of puppet shows within matchboxes, projected



Tickets for Festival films and events are available online at ashlandfilm.org, and at the AIFF pre-sale Box Office/Will Call located in the Information Kiosk on the Plaza in downtown Ashland beginning March 21 for members and March 27 for the general public. Advance tickets are available through April 6, and then April 7-11 at the Varsity Theatre. During the festival, tickets may be ordered online up to 3 hours before show time, after which they will have to be purchased at the Varsity Box Office. A full schedule of festival films will be available March 16 at ashlandfilm.org.

on a big screen. Each matchbox contains its own story: some are dreams retold; others are circus acts or nightclub rendezvous. At ScienceWorks, Friday evening, April 8.

Heit will also have two gallery exhibits in Ashland during and after the film festival: *Two Ways Down* will be at the Schneider Museum, and *Hypothetical Star: An Animation Diorama* will be at ScienceWorks.

Jeremy Rourke: Live Music and Animations

Jeremy Rourke is a self-taught animator and musician from San Francisco. His charming stop-motion short films belie his painstaking creative process involving a variety of materials such as paper, paint, leaves and sticks combined with shadows, words, and old photographs. Rourke will accompany his animated films with live guitar and vocals. His shows are a fun and playful mix of sound and visuals, involving the audience in interactive sing-alongs and play-acting.

Rourke will perform two shows during the festival: At ScienceWorks, Saturday, April 9—there will be an afternoon performance for kids and families, and an evening show for adults.

SOMETHING FOR EVERYONE: SHORTS PROGRAMS, PANELS & PARTIES

The always-entertaining Family Shorts program will screen at Ashland Street Cinema. Children of all ages will enjoy *Cine-Space*, a compilation of winning short films inspired by and using actual NASA imagery from the 2015 Houston Cinema Arts Society international competition. Academy Award-nominated director, producer and screenwriter Richard Linklater (*Boyhood*) helped choose the winners.

Mark Shapiro of the Portland-based animation studio LAIKA will once again curate a program of animated shorts, this time featuring his favorite music videos. Plus the popular Short Stories, Short Docs, and After Hours Shorts & Docs programs will return to the Varsity Theatre.

Free events include *Locals Only* and the LAUNCH student film competition, each comprised of films created by Siskiyou-region filmmakers. 2016's TalkBack filmmaker panels, funded by an NEA Art Works grant, include *Online Platforms for Creative Filmmaking*, *Women Make Indie Movies*, and *Activist Collectives: Kartemquin and New Day*, the latter featuring Kartemquin Films Artistic Director Gordon Quinn and New Day Collective members Julia Reichert and Steven Bognar.

AIFF's hosts its 15th anniversary at the Opening Night Bash, Thursday, April 7 at the historic Ashland Springs Hotel. Presented by founding sponsor Rogue Creamery, party-goers meet, mingle and *Savor the Rogue*®, enjoying award-winning cheeses paired with charcuterie, fruit, artisan chocolates, beer and wine. The Juried and Audience Award winners are recognized at the Awards Celebration, Sunday, April 10, at the Historic Ashland Armory. The conversation will be taking place each night at the no-host, no-cover AfterLounge. This year's locations are Liquid Assets Wine Bar on Thursday, Thai Pepper Restaurant on Friday, Brickroom—with Karaoke at 9pm—on Saturday, and The Black Sheep Pub and Restaurant on Sunday.

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As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail.

As It Was airs Monday through Friday on JPR's Classics & News service at 9:30am and 1:00pm; on the News & Information service at 9:57am and 9:57pm following the *Jefferson Exchange*.

John Hoerster's Scarred Fingers Make Fine Violins

By Alice Mullaly

The strong hands of John Hoerster were tanned and rough with scarred fingers, but those hands were made for fine violins.

Hoerster had worked as a cowboy, farmer, woodsman, welder and mechanic, but he had always loved fiddles and wanted to make violins like his brother did. Hoerster learned to play when he was only five on a cigar-box fiddle he had made.

Once when he was playing a new square-box fiddle for a crowd, the bow kept hitting the edge of the box. To the amusement of the audience, he stopped, got out his pocket-knife and whittled away the offending part, then began playing where he had left off.

In 1976, Hoerster was recognized for his violin-making at the Music Crafts Festival at the Smithsonian Institute in Washington D.C. He described it as a "mighty big doin'."

Hoerster experimented with many woods, but settled on spruce for the top-piece and curly maple for the back. With these woods, a chisel, gouge, skew and hand drill, he made fine violins, violas, cellos, and yes, scarred fingers.

SOURCE: King, Tammy. "Wimer violin maker remains fond memory." *Rogue Review* 29 Jan. 1979 [Rogue River Oregon]. Print.

Oregon Adopts Laws Aimed At Containing Smallpox

By Lynda Demsher

In early March 1903, a young man walked into Grants Pass from Evans Creek and was immediately identified by his skin lesions as having the "dread disease." Many startled pedestrians stepped aside for good reason, the Grants Pass *Courier* reported. He had smallpox, a miserable affliction that killed a third of its victims and made those who didn't die so sick they might have preferred the painlessness of death.

By June 1903, Oregon adopted new health laws that, had they been in effect earlier, might have landed that young man in a quarantined "pest house" to prevent the spread of the disease. The laws called for strictly enforced quarantines and prohibited the shipping of bodies of those who died, or even taking them

to church for burial. Passengers on trains and ships coming from known areas of disease were not allowed to disembark in Oregon. The laws even forbade libraries from lending books to contagious households.

The city sent the young man from Evans Creek home with a warning. The *Courier* played down the risk of his visit, saying the day was bright and sunny, which was thought at the time to be hard on germs.

SOURCES: Mestrouvic, Dr. Tomislav. "Smallpox History." News-Medical, Life Sciences & Medicine. 13 Aug. 2015, Ed. April Cashin-Carbutt. AZO Network. Web. 23 Dec. 2015 *Rogue River Courier* 5 Mar. 1903: 1. Historic Oregon Newspapers. Web. 23 Dec. 2015.

Willamette Valley, Late March

Winter rain in the Cascades.
 Days and nights of its arriving
 on Pacific Winds, arriving
 as cool mist or piling-up
 in gunmetal gray clouds along the ridges.
 If you come to this western valley
 prepare for the wet blessing:
 28 kinds of moss and lichen, rust,
 moisture-soaked ferns
 puddles outside your doorway,
 a succession of umbrellas
 you will lose and find,
 and for the lost and found days.

You stay inside with a steaming cup of tea
 and the book you've been meaning to read,
 the one your brother sent
 for last year's birthday.

At night
 when the cars and people settle
 into darkness,
 when the cat's asleep on the gray chair,
 and there is nothing—
 nothing—you can do
 to avoid your life—the ghosts, the voices,
 your imperfect self—
 take comfort in the sound of rain,
 the great privacy of water falling,
 its belief in gravity,
 its faith in the hereafter.

Ann Staley migrated from the Keystone State to settle in Oregon 40 years ago. She lived in Ashland for 14 years, taught in the Medford School District, and was a counselor at Ashland High School. She has published two books of poetry, *Primary Sources* and *Instructions for the Wishing Light* (Booktrope, Seattle). She lives in Corvallis with her husband and two tuxedo cats.

Arizona Garden

Except for patty pan squash
 that gets doused with dishwater
 I have given up on gardening.
 Tomatoes wilt. Lettuce, unattended,
 has gone to seed. Strawberries
 withered weeks ago and beet greens
 never surfaced.

As I survey dry earth
 baby tumbleweeds seize my ankles.
 Beyond hope, this redbud
 planted months ago.
 Adjacent elm presents
 perforated leaves.

But oh these thick grasses
 chest-high to laundry line—
 they nourish me. Their ardor
 and verdant shades, such virtue
 in this desert landscape.
 Vegetables I can buy
 at the farmer's market.

Sallie Ehrman is an active member of the Rogue Valley poetry scene. She teaches “cut-up poetry” workshops, in which poems are created with snippets cut from a variety of texts, and is deeply involved in the lives of her grandchildren, which brings her as much joy as poetry. Most Saturdays you can find her at downtown Ashland’s Lithia Artisans Market, selling her collaged light switchplates and poetry stones.

Writers may submit original poetry for publication in *Jefferson Journal*.

Email 3–6 poems, a brief bio, and your mailing address in one attachment to jeffmopoetry@gmail.com, or send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Amy Miller
 Poetry Editor
Jefferson Journal
 1250 Siskiyou Blvd
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Please allow eight weeks for reply.

CASCADE THEATRE



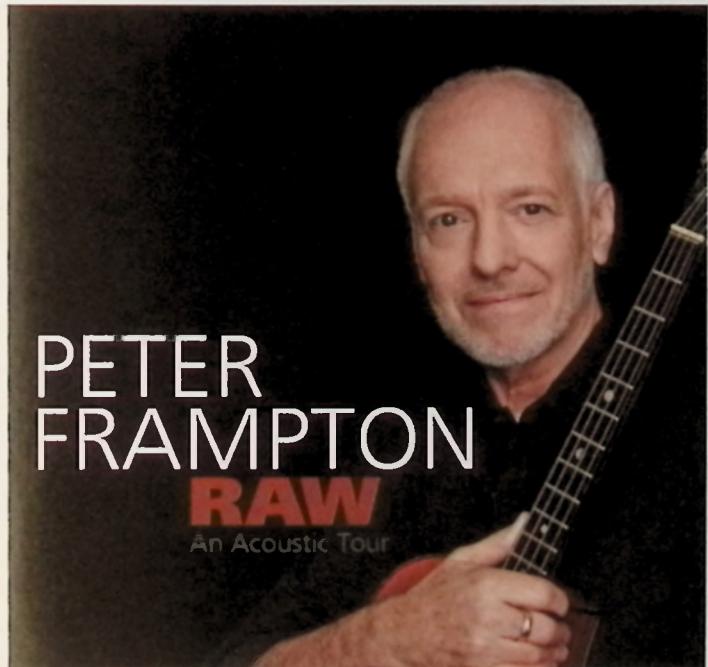
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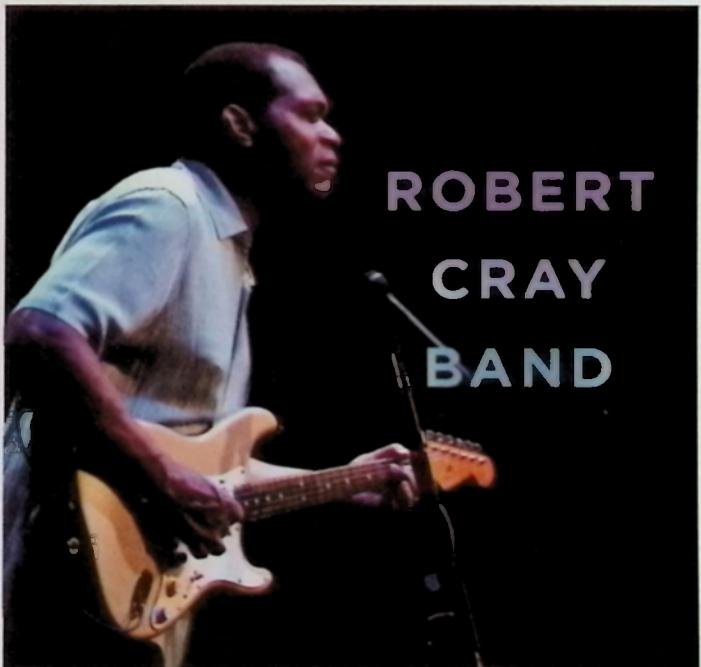


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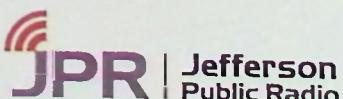
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